No 1

ALL YOU NEED
IS MONEY

NO CLASS

Wild Willy Barrett's alternative to music :

KILLING JOKE

XIII

INTERVIEWS

RED BEAT

REVIEWS =
INNER CITY UNIT
MOTORHEAD
ANGEL WITCH
VARDIS GARY GLITTER AC/DC
KINKS PANACHE BLEEDERS.

Well, No Class is here, with a few pieces you might be interested in reading. But it must be said that in presenting this we're not trying to put a nail in the collective coffin of the established music press. Do you really think that such home-grown literature as this could possibly do that ? For instance, much of the information in this fanzine is probably now history rather than news, to you the reader.

A combination of different forms of press is ideal - but fanzine writers need the Big 4, or Big 3 if you're over twelve, rather than vice-versa, as although most pictures in 'zines have been lifted it's not often, it does happen though, that the established press reprint an independent interview. The main necessity of fanzine's existence is that anti-press bands, such as the earlier Ants, and bands just ignored by them - either small, localised bands, or even larger ones such as Angel Witch, can get their ideas and information across, via the printed,or scrawled word.

So having said that, it is hoped that you will enjoy reading this, which should not take long, and depending on the response etc., you may even see a further issue in the future.

If you have got anything to say about this 'zine and you're long haired write to Joel
152 Carr Road
Northolt
Middx
but if you have short hair, write to Graeme
37 Hodder Drive
Perivale
Middx

Thanks to, Sue and Mandy-Jane for the typing (Who did this, then) and everyone at Malicious Damage, as well as Matthew .

HOW I WROTE ELASTIC MAN/CITY HOBGOBLINS, The Fall, Rough Trade

WHITE WITCH, Angel Witch, from 'Angel Witch, Bronze

WATCHING THE GRASS GROW, Inner City Unit, from 'Pan Out', Riddle

WARDANCE, Killing Joke, Malicious Damage

REALITIES OF WAR, Discharge, Clay

FIGHT BACK (EP), Discharge, Clay

LET'S GO, Vardis, Logo 45

ANGEL OF DEATH, Angel Witch, from 'Angel Witch' Bronze

VOODOO CHILE, Jimi Hendrix, from 'The Essential Jimi Hendrix', Polydor

SPACE CHASE, Hawkwind, from 'Levitation' Bronze

WARDANCE Killing Joke Malicious Damage

BAPHOMET, Angel Witch, from 'Metal For Muthas I', EMI

REALITIES OF WAR, Discharge, Clay

PASS OUT Inner City Units Riddle

CRIME AGAINST THE WORLD, Buggie, Active 45

MOTORHEAD, Motorhead, Big Beat

TOTALLY WIRED, Fall, Rough Trade

LEAVIN' HERE, Motorhead, Stiff 45

ALTERNATIVE ULSTER, Stiff Little Fingers, Rough Trade

FIGHT BACK, (EP) Discharge, Clay

CRASS, Crass, Crass

100 M.P.H. Vardis

Track List

1) Out of the Way
2) Move Along
3) The Lion's Share
4) Situation Negative
5) Destiny
6) The Loser

1) Living Out of Touch
2) Let's Go
3) 100 m.p.h.
4) Dirty Money
5) If I Were King

I had my doubts about a band's first album being a live recording, basically because of a possible lack of crowd response. Most of the material, except for the singles, would be virgin material for the audience, and that no decent response could be generated by them.

The crowd's cheering on this album is a bit puny, only the odd burst of rhythmic hand-clapping and a regular,mild roar after each number.

The only advantages of doing a first live album are low productive costs, which give way to a low price; - £3.99.

Nevertheless, the music on this album is of a high standard. Each track is punctuated with one, sometimes two, or three guitar solos, which despite their regularity do not get boring.

One criticism is that, the rhythm guitar sound is very much like a chainsaw, which after about twenty minutes gets very monotonous.

It has three weak tracks, 'Lion's Share', 'Destiny' and 'Living Out of Touch', which are very much over-shadowed by the remaining numbers.

'Out of the Way' is a good opener, followed by 'Move Along', which has some parts in the vogue of Rush's 'Spirit of Radio', and a superb guitar solo with Steve Zodiac (real name?) demonstrating his skill with a Wah-Wah pedal.

'Let's Go' the A Side and 'Situation Negative' the B Side of the September, Eighty single are both here, the latter being the better version, although with 'Let's Go' the reverse is true on the single.

Side One closes with a good Twelve Bar Blues track called ' The Loser'.

The title track, '100 m.p.h.', is worthy of its position, although there's no obvious connection between the records title and the song, as the words are totally unintelligable. Steve Zodiac again uses the Wah-Wah pedal to build the atmosphere to a climax, and is the best example on the album of its use.

'Dirty Money' and 'If I Were King' are both very bouncy, although the second has a stupid ending which spoils an otherwise good track.

It is a good debut album worthy of recommendation to the average guitar solo fan.

Well, it is guaranteed no overdubs, to give it a boost in credability!

RED BEAT

NC- WHO ARE YOU?
RB- Roy Jones, I'm the singer. Paul Jones who just got out of prison yesterday, not actually out of prison, but got locked up for doing this spraying.
NC- WE'VE NOTICED A BIT ABOUT.
RB- Yeah, yeah we all went down in a car down to the West End just around the corner from Greek St and this plain clothes policeman got him, and we only had one spray can left.

NC- AND IT WAS HIS ?
RB- Yes , well he's out now, but they wanted £250 bail, its ridiculous really and he just got a conditional discharge. I got done for the same thing, anyway Kevin's the guitarist, he's a Northener from up north, Doncaster or something. He doesn't live down here, he lives in Streatham and er Chris, Chris is the bass player,Chris Thompson, he lives down stairs, this is a squat, got a tree in the back garden. Ask some good, well thought out, questions.

NC- DO YOU WRITE THE SONGS COLLECTIVELY?

RB- Yeah, yeah. Well I mean, yeah, we do, that's the sort of effect we're trying to get, it's like a sort of hypnotic effect, so we write them all down at the studio where we rehearse, ~~its~~ we just sort of start jamming, you know, so what every plays, they write it themselves.

NC- HOW ABOUT THE WORDS ?

RB- Well~~I~~ I write a few of the words but I don't write them all and if the band don't like what I write they veto it, so it is very much a collective thing because otherwise you know, a lot of bands are just sort of one person, you can't really get a powerful sound like that. It's dishonest really.

It seems to work, we get a much more powerful sound anyway. The sort of feelings we're trying to express you can't really write any other way, its the only way you can do it.

NC- ANYTHING BEHIND THE NAME ?

RB- Well yes, it was a song, th there's a song on that Ep. Its about, it's a prediction for the future. It sounds airy-fairy like that, but there's going to be a war, so, I don't know if the name really captures that particularly well but its like an ongoing thing. Red is the colour that's always been associated with war and Mars.

NC- LOOKING AT THE EP COVER THATS? CND I TAKE IT ?

RB- No

NC- Your against it ?

RB- Oh we're not really for it we're not really bothered. Lets say, 6 months ago I went down to a anti-nuclear rally they had. I don't know if you remember the one.
NC
NC- THE ONE AT TRAFALGAR SQ?

RB- Yes, well, it started off on the South Bank, I went down with those of us who were living in this other squat at the time and ~~wre~~ we were getting really worried about the nuclear thing. I don't know if you've read that pamphlet by E.P.Thompson. I was really into it at the time, so I thought fuck, this looks quite dangerous, but as far as I'm concerned, the CND don't do fuck all, they're not going to acheive (i before e) anything because they're not organised enough, its too much like things were in the 60s, when they first started worrying about it.

Well I went down with a pot full of fuckihg gloss red paint. Ig got arrested in about 5 minutes. Iwas sort of panicing all over the place. Admitinly I hadhad a can of Special Brew for breakfast. I did it because I was just so pissed off with the way people were acting.

There were all these sort of Communist groups, it was all organised by the Labour Party which is just a big joke. The Labour Party is just trying to get votes out of nuclear war which is fair enough I supose.

SEE

The Bible is burning
With ignorance still
Send your children
To the church on the hill
Dance of death
Chain of guilt
Politician, priest, general
Look at your future

You take the money
You take the drugs
Eroding your will
With the lies inside
But will you be buried
On holy ground ?
Full circle
The warlord returns

Look at the Moon
Look at the Sun
Look at the Earth
See

It's all a parody
Of a feeling
Empty ritual, sardid repetition
The scales of justice
The welfare state
Where does it stand
In 4 minutes time ?

NC- WHAT IS BEHIND THAT EP COVER ?

RB- Well, thats a nuclear cloud in the back ground, the soldiers, well thats just, well what does it look like ? It's a prediction that there is going to be a war.

NC- DID YOU DESIGN IT YOUR SELVES ?

RB- Yes, wellve came up with this idea, but this guy called Mark actually did it.

NC- HOW LONG HAVE YOU BEEN TOGETHER ?

RB-Well we've been together with the, present line up for about 3 months or 2 mon hs something like that. We originally moved upto London from Highwycombe because we couldn't get any gigs, or get anything together. When we arrived here, we got a single out but the other 2 members of the band didn't seem to be working out to well, so we had to wait around for quite a few months to get 2 other people who wanted to do the same thing.

NC- SO THE EP IS THE OLD BAND.

RB- Yes, yeah it caused afew problems but the session we did for John Peel was the new band Red Beat.

NC- REDBEAT TODAY ?

RB- We never did any gigs as RedBeat, the old band. We've only done 3 gigs we did 2 with Killing Joke.

NC- DONT YOU THINK THAT IT IS A BIT STRANGE MAKING A RECORD BEFORE GIGGING ?

RB- Well at the time it was a good idea we had written this song called Red Beat, and we thought it was so good we just wanted to get it down. We still do RedBeat because it means alot to us; It's a goodsong.

NC- WHAT WERE YOUR 3 GIGS ?

RB-The last one we did, we've only played in London once, tha was at the ICA.

NC- AND YOURE PLAYING WITH DELTA 5 SOON?

RB- Yes were playing at the Lyceum on Sunday, should be good. Want a cup of tea ?

NC- NO THANKS. WHAT ABOUT YOU MAKIN AN LP?

RB- We are not in a position to, at the moment.

NC- IS THAT DUE TO LACK OF FINANCES OR LACK OF SONGS?

RB- We have got 9 songs. Yes it's finances, well I mean we don't want to end up with a lousy record deal and spend the rest of our lives

NC- HAVE YOU BEEN APPROACHED AT ALL?

RB- No its not on at the moment, any deal we could get now wouldn't be worth signing.

NC- WHY'S THAT ?

RB- Well because we would get ripped off.

NC- YOURE STICKING TO MALICIOUS DAMAGE AREN'T YOU ?

RB- At the moment yes.

NC- ARE YOU THINKING IN OTHER DIRECTIONS ?

RB- It is bloody hard to survive as a band. If you've got anything to say, if youre making a stand against anything, if your not just jumping on the bandwagon like alot of bands do, well if you think the system is fucked, then things aren't going to be easy, your optinns aren't that great, and a small record company like Malicious Damage is the only way you've got of being able to get into a position to get a decent deal from a record company.

(A tall blond girl walks in)

HELEN- Is there any tea?

RB- Yes , in the pot.

RED BEAT

It's a red beat
Mystery beat
It's a red beat
Mystery beat

Do you understand ?
Do you know what I'm talking about ?
It's more than a party full
A pack a lies
More than a colour
Bright bright bright bright bright
Can you hear it ?
Walking down the street
Can you feel it
Down inside ?
It's a pulse, a madness

Do you know what I'm talking about ?
It's a red beat

Anger welling up inside you
And it might not ever go away
Get out of your head
Choose your own weapons
After dancing all day
At the crazy ritual
It's a red beat

NC- IS THIS YOUR FIRST INTERVIEW?

RB- Yes it is, you got there first.

There is someone interviewing us at the Lyceum.

NC- SO YOU'RE GOING TO MENTION US AREN'T YOU, ITS ONLY 2 WORDS NO CLASS.

RB- No Class, what does that mean ?

NC- ITS NO STATMENT AT ALL, WE LEAVE IT OPEN - NO CLASS. IT WOULD BE REALLY GOOD IF WE COULD GET A MENTION IN MELODY MAKER.

RB- If we could get them to print what we told them, it would be great, but they don't do things like that.

NC- WITHOUT SEEMING ARROGANT, HOW DID THEY GET ON TO INTER VIEWING YOU ?

RB- They did quite a good review of our last single. The only decent track on it is Red Beat.
Oh yes we're skint, aboslutly broke, can't afford to buy drugs its a disgrace.

NC- SO ALL DONATIONS TO THIS ADDRESS.

RB- Yeah and all available drugs.

NC- INFLUENCES.

RB- Sex Pistols & Last Poets.

HELEN- Yeah, thats an influence.

NC- DO YOU CLASS KILLING JOKE AS AN INFLUENCE?

RB- What do you reckon Helen?

HELEN- Of sorts.

RB- I have listened to all their music.

HELEN- You do happen to know them.

RB- No, Killing Joke are an excellent band, & there aren't many decent bands around at the moment. I like the Fall as well.

NC- WHAT DOES THE XIII MEAN ABOVE THE RED BEAT ON THE STICKER.

RB- Well its a tarot card, the trump tarot card and the card is called Death and it is a picture of a reaper and it just signifies death, the end of something and the beginning of something else. It's just another way of saying there's going to be a war, there is going to have to be a change, things are building up, sooner or later its going to happen.

A STORY

On the first day, there was light, all God's angels lit their fags. On the second day, ash fell to make the earth. On the third, God made the Gate. Catching a train to the centre of the universe, only three stops from White City. On arrival, the mind is blown, more powerful than a lidful of Nightnurse, more explosive than a stick of dynamite. Making your way out of the tube station, its just rock'n'roll all the way. Record shops, faizires guitars and expresso coffee. Who said Manchester was Rock'n'Roll city?

Each dusty road is a vein of life, each brick a molecule in a complex pattern, each slump of moss in the back alleys proudly photosynthesising. It is the nucleus of life. Each building is a living sculpture; the architecture of this city is boundless.

A visit to Hard Lines shows that the advance orders for No Class are flooding in, so much so that the pile of tatty envelopes is walking across the shelf, due to the pulsating reggae of Prince Jammy and Jah Shaka. "Turn that row down" shrieks KIF KIF from the back of the shop, "We're trying to write some real rock 'n' roll out 'ere."

"Our next elpee's gonna sell!" says the foreign Mr. Android, "with backing by Vince Pie, the Hamsters, assorted Voletones, and even Gene October, we can't fail. We've just had our third phone call from Rough Trade this morning, they're desperate to put our stuff out. Going down the Acklam Hall to jam for 'em in ten minutes."

"You can't make an album called "This is the world... Notting Hill Gate" without Lemmy and Nik Turner and the crew, I mean, this might start a Hawkwind revival "Nik Turner is God" badges, a "legalise Dik Mik tour". Who knows the world is our envelope."

Having caught a snippet of conversation with the government, Acklam Hall was the next step, but before this was a jolly along Portobello Road. I hit the market place and was flung into an instant bargaining with the store holders. Street entertainers, escapologists, musicians and fire eaters were begging for money. I noticed someone writing on a plain wall 'UNCONTRADOX' which has as much to do with Portobello Road as Cyril Smith on a body building campaign.

As I fought my way through the masses, I bumped into MAO Thompson, of Rough Trade and Red Crayola who tried to get me to make a record, on account of me being in Notting Hill Gate, mainly and also cos of my Fall and 'How Much Longer' badges, and my street chic military "Ants" jacket.

"You look socially aware and politically conscious, you must live in the Gate. Don't tell me, you're in a synth band, influenced by Lou Reed, Wasted Youth & the Gate Scene - called the Human Robots, No? Oh, you're in the Androids of Men - their new member."

He was rather disappointed to find I wasn't but having been put on Rough Trade's mailing list - a lifetime's freebies, and been given various tickets for various Final Solution gigs, we both ambled along to hear the vibes at the Achlam Hall.

"1-2-3-4, We're gonna bring down the government, kick in its head. We're gonna bring down the government, replace it with red." The chorus of a song by a new socialist band playing there - no doubt top of next week's "Independent labels" chart.

The next stage was to naively sign up with the recruitment officer of

ANGEL WITCH

Your view of this album will depend upon your previous view of Angel Witch, the Band. If you hated them before, you still will. If you had seen and enjoyed them, you will be disappointed by the over-production. If you hadn't seen them but thought you might like to, you'll love it.

The Angel Witch sound is, as far as H M can be, original. It was described in early days as "Sabbath played through a cement mixer", which accurately describes the "wall of sound" rhythm guitar work and the complex bass lines. Since then a rhythm guitarist has been mysteriously dropped, and highly distorted and even more complicated bass playing from Kevin Riddles has taken its place. Kevin Heybourne's excellent lead playing and Dave Hogg's drumming are still, however, their same old selves.

The album comprises mostly old tracks, with the addition of some new material. The track "Sweet Danger" was perhaps unnecessary, as it was released recently as a single, and the omission of classics like "Extermination Day" and "Baphomet" will disappoint those who know them.

One cannot help feeling on listening to this album that Angel Witch were perhaps trying a little too hard. Every track is note perfect, and most are contoured by overdubbed background synthesiser from Kevin Riddles. Kevin Heybourne's vocals are way over the top on some tracks (particularly the mock-live chorus of "Angel Witch" and "Sweet Danger"). The producer himself, (Martin Smith), is a little inconsistent, though, some tracks being the old Angel Witch noise where all instruments blend together, other tracks clearly separating them.

On the whole, despite these criticisms the album is an excellent one. There are pieces with incredible atmosphere (notably "Angel of Death", "Gorgon" and "Sorcerers"). Nearly all tracks display the ability of all three musicians - Hogg's rhythm changes, Riddles' riffing and Heybourne's solos are all supreme musicianship.

The album is, then, although inconsistent, still very good. For the most part it has atmosphere and musicianship, Heybourne's guitarmanship being noticeable and even original in places. An interesting interpretation of the Angel Witch

INNER CITY UNIT | PASS OUT

This is music for schizophrenics, one minute it's bad, the other it's good. Each track on this album posseses a distinct punch of energy which the Unit try and rattle out as fast as they possibley can. This leads me to say that this 30 minute album was recorded in 20 minutes. Just by listenning to it a few times a definatef feel of fun and humour comes across, which adds to this very chaotic 77 punky atmosphere captured on Riddle Record's vinyl. There are 12 tracks, 2 of which are old Hawkwind classics, these being "Brainstorm" and "Master of the Universe" in which the lyrics have been changed from "I am" to "You are the master of the universe" on which they blame all their problems not on themselves like Hawkwind, but you. Brainstorm starts with a wonderful reggae beat which eventually fades into the original Hawkwind bash on top of which, I think Turner, tells us about "Sunny Notting Hill" (so true Ed). The album opens with "Space Invaders" which is best described as being like Deve's "Jocko Homo", and if you don't know what that sounds like, ask a tone deaf friend to play any four notes on an out-of tune violin over and over again, and then you should have some idea of its content. "Watching the Grass Grow" is a high speed punk crash out on top of which Turner adds a freaky sax solo. "Polly Ethylene" is a very pleasent track thoggh I think I have heard the tune before, maybe the Clash. Both "Fall Out" and "Cybern etic"love" are not very original and sound like early Damned. The musician ship on this album is, I think purpose fuly of low quality which adds to it's overall weird appeal. This is no more apparent than in "Solitary Ashtray" which is just a joke. It sounds like one of those solo singers on New Faces with a three-girl backing group to harmonise here & there, just wailing his head of, real crap. But despite its silly title, "Cars eat with Autoface" is a very good track. The property that emphasises it the most is its regular heavy pounding rythuh which changes into a climatic sequence which also adds to this near brilliant track. "O.B. City Muse" is another high speed burn up but again pretty dull as is "Nuclear Waste." The album finishes with more reggae in the form of "Amyl Nitrate" which is nothing exiting.

Overall the album seems very chaotic, good in places, dull in others, but good fun. Listen to

KILLING JOKE

KILLING JOKE INTERVIEW

With a tempremental tape recorder the No Class squad set off to Malicious Damage's headquaters deep in the heart of Notting Hill Gate. Having been made welcome by various label representatives we then found ourselves in the company of Jaz from Killing Joke, to be joined by Youth later. From here, the conversation went something like this :

NOVEM
23 · BRIGHTON ·
25 · NOTTINGHA
LL We
IVERPOO
LEEDS ·
LONDON
DECEM
RISTOL ·
ESTER · [
TER · St.
INGHAM
YLESBUR
EFFIELD
ABERDEE
INBURGH · The Nite Club
15 · DUNDEE · Marriot
14 GLASGOW G

JAZ: The last two weeks they have been. Instead of working in a rehersal studio we've been working in a recording studio, an eight track recording studio, and we've been going along, building the songs in the studio, then putting the keyboards on after and listening to what it sounds like. If we don't like that we can change it. It's much faster, you could say, writing like that, and yes, it's been quite successful.

NC: Do you write the lyrics like that?

JAZ: You're going to have to inspire me to answer some of the questions you want to ask, but don't ask a question for the sake of asking - it's really boring. You want to know more about our lives.

JAZ: The words are really weird in this band, they sort of just happen, either Paul turns up with some words or I might have a few lines, or Youth mught have some, and tney just fit together. Some how I just end up singing them for a particular fucking song. It just sort of happens like that, nothing is planned in this band it never works if it's planned.

NC: Do you take the view that playing in a band is a job?

JAZ: The routine gets a bit much after a while, but we have a fucking laugh. It's a right scream what routine there is. These last two weeks in the studio we have to go in at 2 o'clock, or if we are tired we go in at 5 o'clock but we go on to the early hours of the morning and we smoke and have a bit of a drink. It's a relaxed atmosphere you could say, you do a bit of what you want and it's all right. We like working at our own sort of rate, as opposed to being pressured. Some days you go in and don't fucking get any ideas so that's £100 down the drain.

(We previously spoke of star signs)

NC: What are the star signs of the other members of the band?

JAZ: It's only my personal interest in it. They do recognise certain principles you could say. I would say we don't delve heavily into astrology. Certainly there is a Sagetarian, an Aries, a Piciean and a Capricorn, two fire signs. I try and find the facts bdhind everything. I spent 13 years of my life with the church, intensely, so i'm obviously interested in, you could say diving principles, but I discovered them to be diffenent to what they're stated to be. Remember this band's Killing Joke, so ask any question you want to ask.

NC: So all the songs start in the studio, do they?

NC: How did it turn out that you did the CND gig at Trafalgar Square?

JAZ: Did you go to that?

NC: Yeah. What did you think of it?

JAZ: I thought it was a right laugh, a right scream. I sympathise with all the people that went there and their feeling towards this revolting subject, but I though it was just a joke, because young people are interested in results, not celebration, understand what I mean? How many weeks have gone by since that CND thing, and what results have we had? That's the Killing Joke.

NC: So you think we can't achieve anything by just marching up and down a road?

JAZ: No, because I believe, if you want my personal opinion, destiny is destiny. If it's going to be that way. I don't believe in looking away from the problem, I believe in staring it in the face. That's why we have numbers like 'Wardance', when we can injoy it, have a laugh about it, revel in it, don't look away from it. So what, on minute you're gone. Life goes on.

NC: Do you think it goes on afterwards?

JAZ: What do I think? I know.

NC: Does it?

JAZ: That's my personal opinion that I believe life goes on. You've got to think, you're a human being, what's a human being? It's an advanced form of nature, basically. If you observe nature, you will notice that nature goes round in a cycle. As we are a part of nature we must also go round in a cycle. When it comes to winter everyting fucking dies and in fucking spring it fucking grows again, so therefore the same principle has got to be applied. Seems logical to me.

NC: So we are going to be wiped out?

JAZ: No, every forty or so years you get a war, don't you? There is an influence around, don't ask me how or why, but there is fucking wars. This is a fact of like. There's bloodshed isn't there?

NC: I want to postpone it.

JAZ: That's all right - postpone it mate. You know what to do, go 2,000 miles from the nearest fucking strategical point. Think about it.

NC: North Pole.

JAZ: (Laughs) It's up to you to decide.

NC: So you agreed with the idea of the march, the whole thing about the CND Rally.

JAZ: Well, if I had my way, but I dont have my way. The only way to get results with a government like we've got, not wishing to get political, because i'm not interested in politics, the only way to get results is if you've got some nutter like my brother, he's a nuclear physicist, if you get the plans of the Nuclear Bomb and you sent an anonymous letter to the government, saying that in each of the major capitals there's hidden a Nuclear devece, we have the plans, show them the plans so that they know you really mean business. Unless your terms are met, the first one goes up, and if the aren't me by then, the second one goes up, understand? It's the only way you're going to get results out of people like these. They're interested in themselves. You got to remember, people like Maggie Thatcher, why should they be concerned about 2.000 years onwards from now. They're only going to live another 10 years, what's it to them past the year 2,000?

NC: How can she live knowing what shes doing? Don't suppose she's bothered.

MALICIOUS DA

KILLING JOKE

JAZ: Not as bad as fucking Reagan. People say i'm a nutter, but I reckon there will be survivors, and they'll be young people that will be the survivors, and that's the only people i'm interested in. I think the younger generation should understand the laws of Earth itself. Even a Nuclear Bomb is the product of nature. Understand that?

NC: (Shaking of head)

JAZ: 'course it fucking is. The sky allows it to be there, the Earth allows it to be there it's sitting in between the two of them, isn't it?

NC: It's the end of the scale though.

JAZ: No, it's just change. What a Nuclear Bomb means is like an earthquake, you can have an earthquake or a Nuclear Bomb, Choose! Their's going to be both, I believe, and when the fucking bomb goes off, it means that for a good few years, and then after fucking Whitehall quietens down, and the fucking whole cycle grows again. You know they found fucking planet Uranus when the discovered Uranium. Pluto, Plutonuium. I believe in the astrological link up, it does work. Our fore-fathers, our ancestors have been doing it for centuries and centuries, and it was only until the church came along, that they changed all the sciences. Where science and religion parted company, science doesn't accept that which cannot be measured. There are certain things you can't fucking ever measure, certain things like infinity. You've got to have a view on that. Just accept it and that's one thing the scientists cant do. It's like everything is getting out of balance because of people forgetting their roots, that they are part of nature themselves.

NC: Are you still connected with the Church?

JAZ: Fuck off, you cunt.

NC: I was an active member, church music. I learnt a lot of things. I noticed that the colours of the alter changed exactly with the cycle of the zodiac. Funny, innit? The colours of the alter front, or the colours they used for different seasons is identical to the colours of the zodiac. I noticed that all the festivals, like the Harvest and Mayday and Candlemas were pagan, and when the church moved over here, it christianised the pagan festivals. All I see is a man and a woman, I see the sun and the moon, I see black and white, the quality of everything. And the church just goes against that. It's all a masculine kind of thing. The Father, The Son, and The Holy Ghost, whereas the mother earth, well, we could talk about symbolism.(pause) YOUTH! (He calls the bass player and music drifts from his bedroom) he's up.

NC: Why did you join the church?

JAZ: Why did I? Because there was something in my personality that obviously needed to combine spiritual with music. Now I do that in a very different way.

NC: How old were you when you joined the Church?

JAZ: I went to the church out of my own free will at six. My parents are pagan. So I know what i'm talking about.

NC: Until you were about 12 - 13?

JAZ: Then I started radically changing my view and started questioning a lot of things I did get answers from, and I made my own decisions.

(Youth appears from his bedroom with just a towel wrapped around him - we all laugh).

YOUTH: Hello (he disappears into the kitchen)

NC: Let's ask a question about the music. Do you think your attitude comes across in the music?

JAZ: In the music? I think it depends on our enviroument, are you takling about live or on record?

MALICIOUS DAMAGE

KILLING JOKE

NC: Either.

JAZ: Yes, sure it does. You haven't heard any of our later stuff, "Anywhere", "The Fall" and "Because" and some of the later tunes we have written. I think it come over excellently.

NC: Do people, just by listening, know what it's all about?

JAZ: It depends how far you look into it. Have you read the words to "Psyche", our second single? Do people listen to tyrics these days? A few do, a lot of people don't. They just like moving with it, people are different some people they understand a feeling more than a word and they don't put in words, they just want a feeling, that heavy kind of feeling. Other people may like the words to inspire them. People are diffenent, aren't they?

NC: So you would not say that the lyrics are more important than the music, or does it depend on the person?

JAZ: Yes, it depends. As a band, we describe ourselves better in the music than the lyrics, and we use the lyrics to suggest. But the sound is within the music, and I find thats how we describe ourselves the best. We are doing a lot of different stuff at the moment, really different.

(Some time later)

JAZ: I believe you can achieve more by putting yourself through your own experiences, searching for what you particularly want. Like I say, you should never compromise, you should find what you enjoy doing most and follow it, and don't chicken out. I believe that people now shouldn't do what's laid out for them, your careers information officer. Our manager, as far as universities go, the man's a genius, there is no two ways about it. You ask him what he thinks about universities, it's just wasted time. All that knowledge that he learnt has taught him to communicate in a fashion that is beyond the average person. Things are getting vastly out of pr proportion, but I believe in the Earth enough to know the Earth itself will sort it out. Whether it means an earthquake or an Atomic bomb, or whatever, you just go with it. Another thing, they teach you fear of death in this society, there should be no rear of death.

NC; Some we inherit, is it actually taught?

JAZ: Yes, but it should be understood. Death, you should know what it means, you came from the womb and go out in the tomb, but womb, and tomb are feminine words. It's all related back down to the Mother again. So, some facts somewhere are being hidden, I believe. you have to sort that out yourself these days. When you are going along the street in your car, and you stop at a traffic light, you stop at the colour red, and got at the colour green. Now, the psychology behind that is that the colour red limits your mind and the colour green releases the mind. If you look at the zodic, you will see that Aries rules red and Libra rules green. Both are on opposite parts of the zodiac. It's up to you now to shape society, you're going to have to breed one day, you're going to have kids someday, it's up to you to shape the way for those fucking kids, and what have you got to shape it with? Fucking useless knowledge which they palm you off with. You don't want to follow their's and make the same mistake again, that's fucking stupid. You got to find out all the Hair-line faults in it, so that they can be corrected, if you got any real feeling for the way you love your life, and those around you. It's all fucked anyway.

KILLING JOKE

NC: If you try and change anything it's just slammed back into your face.

JAZ: Depends how you go about it. Things can be done, and will be done. I believe that totally. I get a lot of my inspiration, not off other musicians, I get them off othere writers, all types of people.

NC: Do you read a lot?

JAZ: Yes, I read a lot of books. I look at the writers the same as a musician. A musician deals in sound, that the way they describe themselves and maybe an artist describes himself in paint, and a writer describes himself in words. You pick the one your personality is suited to the most.

NC: Who's books do you read?

JAZ: Alistair Crowely.

NC: The Black Magic Spectrum?

JAZ: Ah, there you go again. The Black Magic, see. Ah, you don't want any of that Black Magic and evil, king of thing. You believe them, that's what they tell you, just go to church and you'll be all right.
There's a whole science that is just being forgotten about.
Lunatic, lunar as in moon. You know that the full moon has an affect on thethe psyche. The moon controls all the water. As we are 90% water, it must, therefore, control us.
"Who's truth is your truth" that's the line of one of our songs.

(Youth walks in)

YOUTH: What have you been babbling about?

JAZ: They just been asking questions. (To Youth) what do you thinks going to happen in the next few years?

YOUTH: I don't know.

NC: What are the lyrics about generally?

JAZ: Each different fucking number is an event, you will have to pick out one in particular to pinpoint anything.

NC: Can you tell us about the 'Fire Eater'?

JAZ: Oh yes, that's a long time ago. The Wizard, he used to blow fire. He was a real nut case, that guy. He used to blow fire and wardance. He has not done it for a long time. He had some interesting ideas. He blows fire, this is about him not us, but he blows fire, he does not blow it in the sort of conven tial Theatre-came-cabaret sort of act.
He blows it in a very ritualistic sort of way. He takes fire as being your will, your desire, and he uses it in that way, and it was really good at that time, and it just seemed to fit, and that was it.

NC: Haven't you got him anymore?

JAZ: No, no, he's doing his own thing now working with that group, Shock, that Dance company. It doesn't matter, anyway, it's nothing to do with us.

NC: Is there any meaning behind the Album Cover, the people running away and the lady-like figure in the centre?

YOUTH: It's Christ.

JAZ: As I say, it's your interpretation of it. Every one has got their own.

NC: Good cover.

JAZ: Do you think?

YOUTH: Better than the fucking Jam's.

KILLING JOKE

M O T O R H E A D

HAMMERSMITH ODEON

27th November 1980

With Hammersmith Odeon being my favourite venue in London, I got to the gig in good time and just wandered about soaking up the unique Motorhead atmosphere.

While the support band, Weapon, who were extremely boring, were on stage, I managed to get a quick word with Lemmy who, among other things, told me how good he thought the support band were.

Minutes before Motorhead were due to erupt, to our amazement the bouncers told everybody to stand up. We realised that they were letting us crowd around the front of the stage. This behaviour is strange for Hammersmith because usually they are strict on fire regulations and like to keep the aisles clear.

Clint Eastwood's Good Bad and the Ugly music hooted over the PA with pretty lights flashing around the new Ace of Spades backdrop.

Ace of Spades opened the set with flash bombs giving a bright start. They played eleven loud numbers off their new album.

Their approach to playing live is one of enjoyment for the audience, with Eddie Clarke repeating "Come on you're at a Motorhead concert" during a lull in the fans appreciation.

They played with venom, and fast at that, with guitar effects kept to a minimum. Lemmy's unique voice carried over the wave of sound with recording studio sharpness.

Their old numbers, Leavin' here, Metropolis, No class and Motorhead stood out amongst the new material.

They drew the set to a close with Overkill with full use of special effects such as flash bombs and dry ice.

They came back for their first encore, Bomber, during which their bomber shaped light rig was lowered onto the stage. It was slightly faster than the recorded version.

Inevitably, they finished with Motorhead.

AC/DC HAMMERSMITH ODEON

With the sad departure of Bon Scott could AC/DC be as good with a new front man, Iasked myself. Any fears were soon put to rest when AC/DC took to the stage.

They openned with " Hells Bells" accompanied by a recording of a bell chimming just like the record with Brian Johnson occansionly hitting (With his head ? Ed) the large bell suspended above the stage to release a pathetic out of time ping.

Angus Young ran about showering us in the sweat which poured of him, while his brother just stood infront of the amps out of the spot lights churning out his rythum guitar sound for Angus to build upon.

Brian Johnson sounded very much like Bon Scott over the Hammer smith PA. Appart from three numbers from their new album the rest of the set was made up of old AC/DC classics. The only special effects to accompany the millions of kilowatts of power generated by this extremely tight band were the obiligatory coloured lights but they were not necessary in this high octane atmosphere.

GARY GLITTER

So G A R Y G L I T T E R is back, to the delight of everyone it seems, and rightly so, but doesn't this go one stage further to prove what a farce the preachings of the 77 punks were? O.K., the spikey ones may attend his cabarets just to have a laugh and take the mick, but seeing they attend most of his concerts, it is evident that they enjoy his music, as indeed I myself do.

Is he now being held as some ancestor of punkity, worshipped on his second, or sixth, coming? This again is a '77 contradiction, as although the Glitter lads do not strive to demonstrate musical articulation, and that Gary sings without really adapting a U.S. accent, he is a true performer, and above all, is doing it for the money, and looks back to his first number one hit with pride. Although he is at present in a state of bankruptcy, he is certainly not living on the bread line, drawing his dole money.

But enough of that, the music is what counts among other things.

I consider the latest single to be rather good, retaining the original drum sound, etc., but is the lyrical subject rather still relevant? He was, after all, aiming at younger people in 1975, than he is today, and thus he should possibly sing about other things, though preferably not to the 'living on the dole queue' vain. Really glad that he signed to the independent Bagle label, as the small companies are much more interesting than the Bristas and Bells of this world.

Hope he makes a new album as just like disco groups the glam-rockers albums seem to lack that je me suis quois, usually containing a couple of singles, a few mediocre originals, and, a couple of blast-from-the-past re-vamped standards, a la Bobby Davin mould. There was a rumour of Gary asking the U.K. Subs to back him on his elpee, without Charlie, I hasten to add, but to me, this sounds bad. If he chooses a new band to back him, he should find some fledgling Subs, or a band of this sort, but a better idea would be to use his permanent band, as he has never done before. He should try writing songs with some new wavers or else dig up some little known punk album track and apply his treatment hence.

I was a leather queen

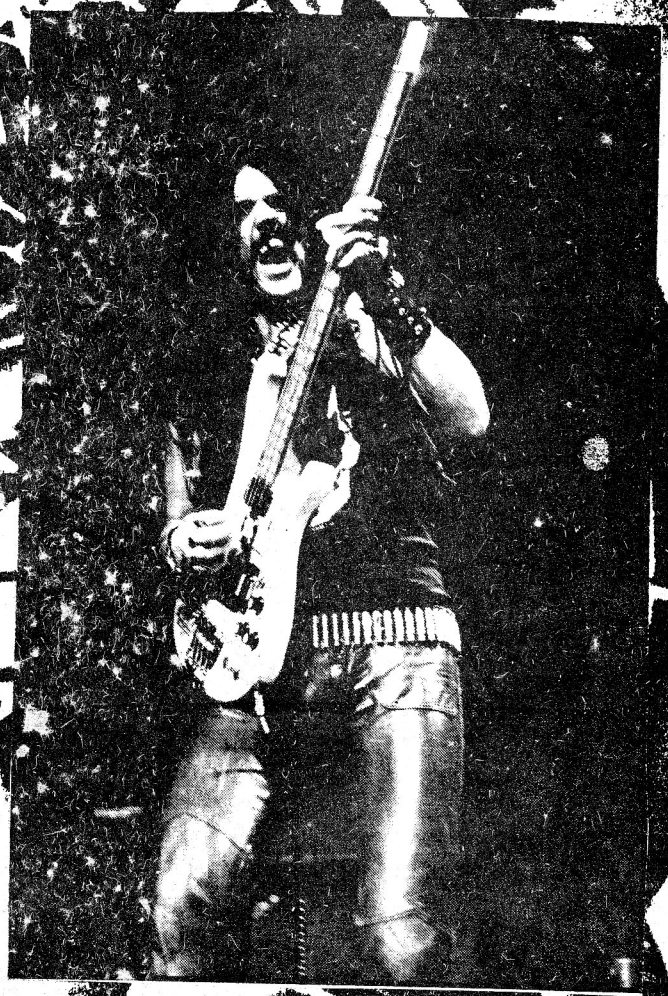
Is this man a prat?

Well, he's getting on that way

motörhead

ACE OF SPADES

A trifle disapointed with this album, as with all the Motorhead records on the Bronze label. It lacks the raw crudeness of their first and by far best album on Chiswick.
They have cramned twelve numbers onto this record but "Love me like a reptile" and "Fire fire" should have been dropped to leave ten tracks like the two previous Bronze opera tions.
There are 4 catchy numbers which save this album - there being "Live to win", "Jailbait", "Dance" and "Bite the bullet". They have sing-along chourses and are quite pleasent melodies to exercise the neck muscles to. "We are the road crew" is as bad as the title indicates.
"The chase is better than the catch" is a slightly slower track and pro bably a good stage number. The lyrics to "Fast and loose" draw a link with the picture on the corny cliched sleeve.
The album closes with "Hammer" which is no more subtle than the title indicates.
The album only decent song is the title track "Ace of spades" which opens the album in grand style only to leave the remaining tracks to fall patheticaly.
This is the third album on Bronze, not including the Motorhead File on United Artists, allof which are clearly divided from the "Chiswick Motorhead" which is generally superior to anything else which has since been recorded by them, even the Chiswick Motorhead session tracks now released on Big beat records are disgustingly bad, although the sleeve is pure art.
Overkill showed a complete change in style & not for the better, I hasten to add. On signing to Bronze they lost their image of being the loudest band about.
Despite what might seem like a general slagging I am gradually coming to terms with the Bronze Motorhead.



"Motorhead" is the essential Motorhead. It's Album One and it's two fingers up to the music biz liggers who sneered when it first wrecked their speakers in the summer of '77. It's re-released Nov. 10th with the first 10,000 pressed in a delicate white vinyl.

"MOTORHEAD" by **MOTORHEAD.**
CWK 3008

Motorhead's first album, originally released in the summer of 1977, contains their classic stage numbers "The Train Kept A'Rollin'," "White Line Fever," "Motorhead" and "Keep Us On The Road."

WE ARE STILL THE WORST BAND IN THE WORLD: Motorhead at Hammersmith Odeon.

PANACHE (A BAND)

Remember where you read it first ....possibly the best band to have come out of West London since the Ruts, even though their music is not quite the same, as rhythm guitarist and lead ego Steve Lang has now himself, grown out of that stage.

The band, called, at the moment "Panache" are Steve Long - Rhythm Guitar; Phil Lakehead - Synth, Lead Guitar and Paul Bolton - Bass, temporarily, or permanently without a drummer. The person they need has to be dedicated, young, not too experienced, possibly none at all.

Their set is made up of 'Pictures on the wall' (Echo & the Bunnymen), 'Chinese Rocks' (Heartbreakers), 'Fictional Romance' (Buzzcocks), 'Waitin' for the man' (Lou Reed), 'Orageland' (Clash), 'Dalek I love you' (Dalek I) and 'Alternative Ulster' (Stiff Little Fingers). The latter is pure adrenalin, when played as loud as possible in the Oriel Youth Centre's practice room. Steve said they were going to give up Alternative Ulster despite my suggestion they should record it as a fifteen minute instrumental. It also consists of about six original, though as yet unfinished, compositions.

Steve cites his influences as being Spandau Ballet, Echo, Joy Division and Wah! Heat, whereas Phil likes Pink Floyd, Pinky and Perky, and Invisible Sandwiches (a group).

Soon to be gigging at various drinking establishments in Southall, so, remember where you heard them first. On the grounds of their 'Pictures on the wall' they are capable of 'Doing something'.

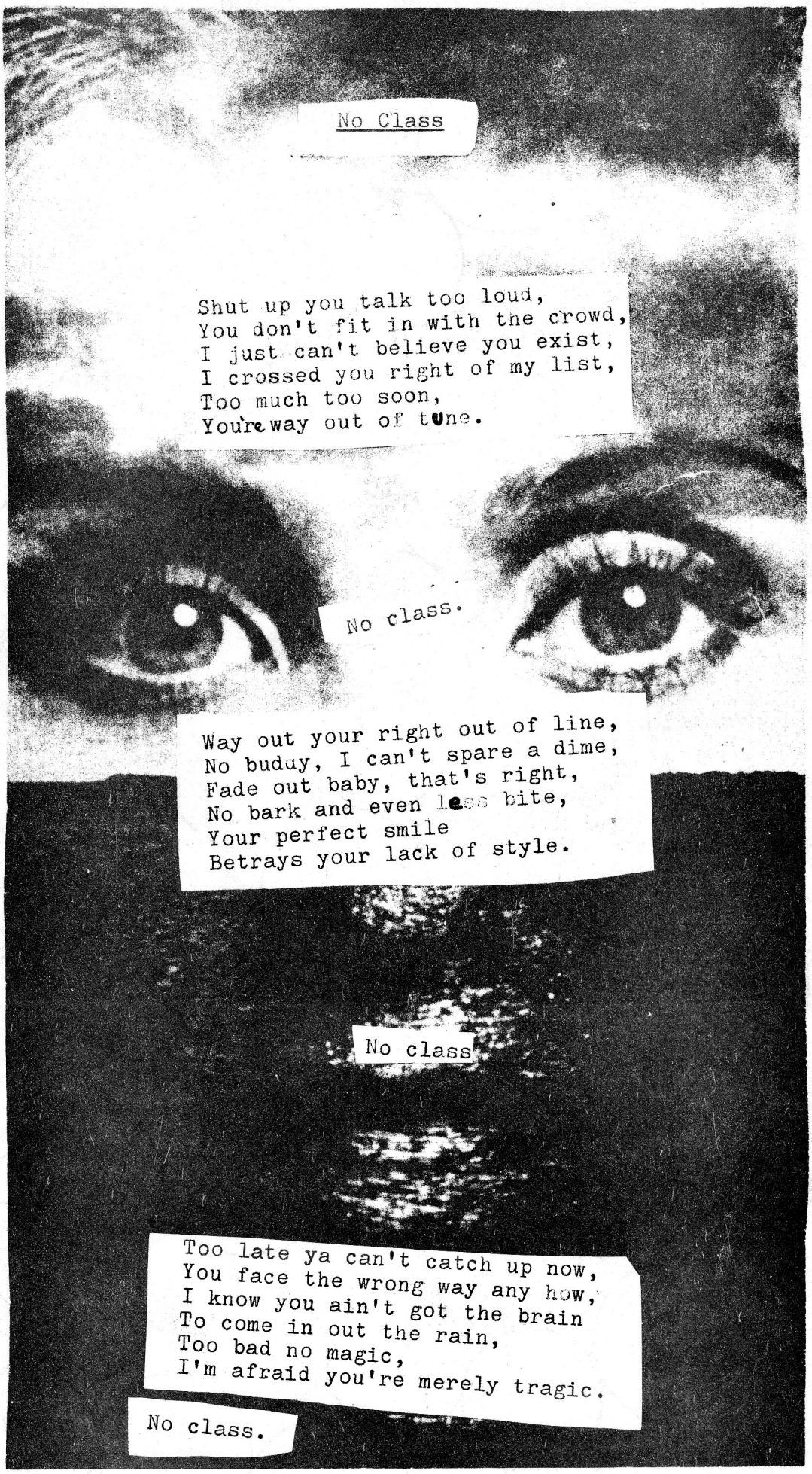
THE HEADS

Steve M. Hawkins:- Vocals, Percussion,
Melvin P. Elder:- Drums, Vocals,
Gerry Adams:- Guitar,
Stuart Cosham:- Bass.

This Band were rehearsing at the Oriel. They first formed in 1979, with different members from today's line up. At present they have seven of their own songs, written mainly by Steve and Melvin, including "Hallucinations", "Grind My Behind", and "Six, Six, Six (The Devil)", all of which show their own, individual style of modern music.

Their personal tastes range from Joy Division to Kraftwerk although they do not copy any of these. They play with an emphasis on the bass, with strong haunting singing from Melvin on some numbers, as well as occasional keyboards.

They are a local Band with a following and have firm ideas on what they are trying to achieve, and which directions they are aiming to follow. This is shown by the decision of this line up to decline Gig offers, due to their realisation that when they start Gigs, they will have to be ready for them.


No Class
Shut up you talk too loud,
You don't fit in with the crowd,
I just can't believe you exist,
I crossed you right of my list,
Too much too soon,
You're way out of tune.
No class.
Way out your right out of line,
No buddy, I can't spare a dime,
Fade out baby, that's right,
No bark and even less bite,
Your perfect smile
Betrays your lack of style.
No class
Too late ya can't catch up now,
You face the wrong way any how,
I know you ain't got the brain
To come in out the rain,
Too bad no magic,
I'm afraid you're merely tragic.
No class.